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Him in the warmth of whose inspiring word
Youth was to memorable ardor stirred
And found so clear a path that, though
the guide
No more was seen, the pilgrim never erred;

In whom such frank simplicity did dwell
To know him little was to know him well,
Till even the passer-by shall long recall
The cheerful music of a silent bell.

Masters of Art and servitors of Song,
Who somewhere your recessional prolong,
Forgive us if too much we mourn the man
So welcome now in your beloved throng.

As ye are happy at his coming, we
May not dissolve in grief his memory,
But keep his faith in Beauty as our own,
With grateful joy that such a soul should be.

KARL BITTER: SCULPTOR*

BY HERBERT ADAMS

Past President of the National Sculpture Society

THE sculptors of America have suffered the loss of a leader and an inspiring genius.

Karl Bitter, a natural commander among men, clear of vision, a thinker, an artist, and above all, an inspiration to his fellow-sculptors, had already accomplished a great life-work, yet was still developing freely and vigorously, still arriving at higher and higher ranges of expression in his art. Had he been spared to reach the full maturity of his powers, what accomplishment would have been his! Each succeeding year saw him a stronger, nobler man, and a greater artist.

To have lived a life of such constant growth, of such rich experience and of such splendid achievement falls to the lot of but few men.

At an exhibition of the Architectural League in the early 'nineties, my attention was attracted by a bust of a youth. I was

struck by the swift, sure touch shown in the work, by the faultless construction, the characterization, the style. Then for the first time I saw the name of Karl Bitter. A period elapsed before we really knew each other, but meanwhile I always looked for his work, and marveled at his skill. Later it was my privilege to know the man, and now for many years he has been to me a friend and a counselor, one whom I constantly valued more and more.

Through all these years, the development of the man and the artist has gone hand in hand. In his work he was always the student, always the seeker; always looking for a better point of view, or a better method of work. But no matter what his point of view or what his method of work, his art always bore the unmistakable seal of his own personality, an art and a personality which were those of Karl Bitter, and of no other being.

We of his profession marvel not only at the volume of the work he accomplished, but at the wide range of his powers. He seemed equally at home in portraying the

*An address delivered at the Karl Bitter Memorial Meeting held in the Auditorium of the Society of Ethical Culture, New York City, on the evening of May 5, 1915.

character of a great man and in arranging the decorative ensemble of the façade of a building; as skilled in designing an equestrian statue as in modeling the human figure. We admire the clean-cut, stately equestrian of General Sigel; the subtle character, so truly drawn, in the Jefferson statue; the fountains, sparkling and bubbling with the very spirit of youth; the masterly composition of his great architectural groups. He has enriched our country's art life, and his work will endure.

Important as was the personal performance of Karl Bitter as a sculptor, no less significant was his influence upon the members of his profession. By his enthusiasm and his suggestion he has in-

spired other sculptors to some of their highest achievements. And he was not only the artist, gifted with the power to urge and inspire his brother artists; he was a leader, endowed with rare executive ability—a faculty whereby he so successfully directed the sculptural decorations of the Buffalo Exposition, that since then every great International Exposition in our country has regarded his services as indispensable. Nor is this all. The public spirit with which he devoted his time and talent to our city as a member of its Art Commission, and the counsel and help he has freely given to men of his own profession stamp him as one whose untimely death brings unusual loss to our community.

KARL BITTER: EXPOSITION BUILDER*

BY JOHN G. MILBURN

I HOPE many of you saw and remember, the Pan-American Exposition at Buffalo fourteen years ago. Those of us who were connected with it in an executive capacity will never forget the problems it presented from the time of its inception . . . Bitter came to us as Director of Sculpture through the nomination of the National Sculpture Society. His nomination was justified immediately. He commanded our entire confidence at once. His exuberant energy, his enthusiasm, his earnestness, his breadth of mind, his love of his Art stamped him as the man for the place.

The Board of Architects with him and the other associates, went, as it were, into retreat and evolved the plan of fundamental idea of a plan for the exposition. I would like to explain, but there is not the time and it is not necessary, so a few words of obvious generality must suffice.

The object was to make visible to the inquiring eye American resources, civilization, enlightenment and progress, such as forestry, mining, agriculture and horticulture. Towards the center were the Temple

of Music and the buildings, the contents of which were to illustrate Government and Education. Beyond them were the buildings for the exhibition of material progress in Manufacturing and the Liberal Arts, Machinery, Transportation and Electricity. In the center was the Court of Fountains, culminating in the scene which suggested the great waters of the country, and in that massive tower which seemed to be extending its protecting arms around all that has been done and achieved for mankind by the Americans.

With an inspiration that captured the Board of Architects, Bitter conceived and developed a scheme of sculpture, beginning at the entrance and ending at the tower, which unfolded and illustrated the plan, purposes and objects of the exposition, not as a miscellaneous mass of buildings and exhibits, but as an inherent revelation of the development and various forms of energy and activity of the Western Hemisphere. That it should be merely ornamental did not satisfy him. Hence his scheme was a progressive composition; first, Nature; then, Man; and then the Genius of Man. Nature was expressed by fountains and groups entitled Mineral Wealth, Animal Wealth, and Flora'

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